

Design for Planet Fellowship Exchange

Episode Five: Nature Connection

Alisha Morenike Fisher (00:21)

Welcome to the Design for Planet Fellowship Exchange, a series of thought-provoking conversations bringing together the collective intelligence of our fellows. This is part of the Design Council's Design for Planet mission, which aims to galvanize and support the UK design community to address the climate crisis.

I'm Alisha Morenike Fisher, a multidisciplinary polymath of sorts, practicing in the fields of design, landscape, green buildings, and emerging technology.

I'm your podcast host, and in each episode, I'll be joined by two fellows to explore some insights and provocations around key themes. These conversations aim to inspire action and change for anyone interested in regenerative design and those seeking to integrate design of a planet into their practice.

Today's episode is all about nature connections for designers, we have Design for Planet fellows, Nat Hunter and John Thackara. Nat Hunter has worked in the field of sustainable design for 15 years as a practitioner and educator. She's also a trained coach and she is a systems thinker and brings her design skills, business experience and coaching practice together in order to create and support change.

John Thackara is a writer and curator developing a 'Design for Earth Repair Agenda' for Tongji University in Shanghai, where he is a visiting professor. The project explores designs contribution to ecological restoration, biodiversity recovery, and urban rural reconnection.

Your workshop on 'Nature Connection' provided insights and space for fellow to discuss about how our cultural identities can emphasise how we design and understand connections with the environment. How does this play into your own identities?

Nat Hunter (02:02)

Most of us who grew up in Europe or North America, have been taught to think about ourselves as separate from nature, as above it, as independent instead of interdependent. However, over the last few decades, and even more, just over the last few years, there's a general waking up to a different worldview, to a worldview that the first peoples the Indigenous peoples have always had. But humans and nature can't be separated. And for me, it's a matter of bringing balance back in between these two worldviews.

John Thackara (02:39)

I love the way that this subject of different worldviews has become so normal in the Design for Planet fellowship, we've been taught, and we take it very for granted to be very rational, to celebrate, correct and discipline, thought and design world is associated with order and control. But I've been amazed by how open and in fact, matter of fact, we've all agreed in our different backgrounds, that yeah, we have to think and be in new ways. And the nature connection is something that I think we all recognise.

Alisha Morenike Fisher (03:14)

So, let's also unpack nature connection. So, what do we mean by nature connection?

John Thackara (03:20)

I came into the fellowship, having spent the best part of 20 years failing in my attempts to persuade people to stop killing the planet or to persuade people that they were very bad for what they did as designers. So I had looked and asked very widely, you know, under what circumstances will we stop trashing the planet, and the wisest people I came across said, we will stop trashing the planet when we look at nature differently, and relate to nature differently. And that's not the same as being told to do so it's about experiences.

So my interpretation of the word nature connection is not having some course about it, but literally having experiences that are outside our normal, left brain, hard thinking, rational way of working. And I found hundreds of examples of this already happening around the world. So what makes me very happy is that we don't really have to invent a lot of forms of nature reconnection, we have to discover them and figure out which ones might work best in the design world.

Nat Hunter (04:23)

I think the word that you just use there, John, that was really interesting is experiencing. This is about a completely embodied experience of nature. We have two main consciousnesses as human beings, we have the conceptual consciousness, which is the left brain that John just mentioned, it enables us to plan to drive to read, build, have language and culture and

civilization. But we also have another intelligence. We have a primary core animate consciousness. And this is where hunger, sex, pain, aggression, the desire for warmth and caring come in. And it's a different kind of brain.

In the past, when I used to think about going for a walk-in nature, I might be chatting to a friend or thinking about something. And that's a good connection to nature. But we can go a lot deeper than that.

There's something about creating a sensory experience where you're using your embodied primary consciousness to relate to the natural world. That is a fundamental shift, it shifts us into a different way of knowing, and it shifts us out of that left brain.

John Thackara (05:38)

I had an experience eight years ago on an island in the Stockholm archipelago, when a group of 20 artists and designers were gathered together for a workshop about caring for nature. And it absolutely started as a lot of discussions and very earnest words from us all until somebody said, 'Can we please stop just talking about can we try another way of experiencing this subject', and this person organised a so-called soil tasting ceremony, and we all were told to go around the island and collect the leaves of succulent looking plants, and the soil in which the plant was growing. And we then came back to our meeting site and made the leaves into a design like a tee, put them in a wineglass and then put the soil next to the wineglass. And then we had the silent ceremony in which we would go along, sip the tea from the glass, and then dip our wet finger into the soil, and then just figure out if we could relate the quality of the soil to the taste of the tea. Nobody had told us what the purpose of this was. But that silent exercise had a bigger impact on my awareness, if you can call it that about soil. And then, you know, reading dozens of books or going to lots of lectures, very simple, anybody could do it anywhere. But it was so powerful.

Alisha Morenike Fisher (07:00)

How did it taste?

John Thackara (07:01)

Well, I'll give you another example. Because literally last week, I was back in Sweden, and we were given a guided walk of an old growth forest by a very eminent researcher called Christina Schaeffer. As well as listening and looking and smelling, from time to time, we picked up leaves or berries, and just tasted them, that way of using different senses, to kind of connect with a place again, was so powerful. And we all set out, it was early in our workshop, filled with chat and gossip from our other worlds. And by the time we'd been on this path day, walk into the forest with an expert guide. We're all so much calmer and more attentive to our moment.

Alisha Morenike Fisher (07:43)

It's really interesting, that kind of sensory experience. And I think this also plays into well being. And I think this also has major influence on how we can design better with nature, how do you think this could benefit our connection with the state of the climate challenge?

John Thackara (07:57)

So I have been fascinated by this word well being for a long time, because there seems to be one rather large group of industries that sell it to us as if it was a product, in a can. And so here have some of this make you well have give you more well being. But the other side of the story is this notion of one health, the health of our bodies, the health of our minds, and the health of the planet are actually the same thing. It's actually called One Health in some worlds. And that, if we want to have well being, then that's basically a good reason for us to make the planet a healthier place. That does, of course, sound a bit global and abstract. That's why the wisest people who've taught me say, don't think about the planet or the globe, or you know, the entirety of the universe, concentrate on your place, and figure out ways to make your place healthier in rather practical ways. And that is probably the best way to achieve mental and physical health at the same time, because you're doing something rather than just thinking about it. And if you concentrate on something practical and well thought out, it does actually make your place healthier.

Nat Hunter (09:07)

There's so many philosophers and writers that I've been reading recently that talk exactly about that about how our own mental health cannot flourish until we are in a world where nature is in balance. We become out of balance, because nature is out of balance, and we are completely interconnected.

John Thackara (09:26)

To me What's fascinating is, in all this discussion about nature reconnection, what we're doing in if we could call it the west or the north, is catching up with what people in other cultures have known all along. So for example, I was told to there's a taoist word called Zhao, which is still practised by priests today, but goes back for hundreds of years, which is all about the belief that the affluence or the health of a society can be judged by all the different species that live there. And in other words, making your place healthy is directly contributing to the wealth and the health of that place and therefore of yourself. And that's translated to practical things. That's the beauty of it.

Alisha Morenike Fisher (10:07)

Nat, as a system thinker, how do you feel designers can facilitate with nature in mind now that we are trying to better our well being, but also the elements involved that really require us to actually go out and forage or work or be entwined nature physically,

Nat Hunter (10:25)

If you're thinking systems, you start realising that what we call objects, like a tree, or computer, whatever, are actually entangled value systems, but we don't acknowledge this, we actually need to design things for the system that they operate in. And this changes everything about design, we're so used to looking at the world through objects is very outdated view. And we need to completely shift that perspective. For a while now we've had this idea of human centred design. And we have to broaden our framing of who we are as designers, and what we can do to include all living beings.

The design Council's new systemic design framework, actually gives space at the start of a project, to really stop and feel, and dream and sense the system in which you are operating in to feel your place and your part in that system to get clear on your intentions and your vision, and what success would look like not only for humans, but for all living beings, we as designers need to really broaden our minds in terms of who the stakeholders are in our projects. There are some new tools that are around now for helping with this different framing of beyond humans. So for instance, it's very common in certain design disciplines to create personas for your users. I'm gonna have a 25-year-old nurse, and I'm going to have a 30 year old banker, and then you do your work for these personas. How about if we created personas for trees, for the ocean or for soil? So that's a very simplistic approach, but actually, it immediately shifts your understanding of what your intervention is, as a designer.

John Thackara (12:24)

Everybody in our fellowship seems to agree that Systems Thinking is just part of the transition, we're involved with systems being, systems experiencing is equally valuable. And what I think nature reconnection provides, in my perspective, is the experiencing bit not a choice between very abstract systems thinking on the one side, and very messy and pragmatic experiences on the other, I think we need both.

Nat Hunter (12:51)

I think it was when we were doing our workshop, one of our fellow fellows, Carol Collet, told us about an exercise that she does with her students that I think is a really lovely, easy first step for helping people understand experientially how everything is connected. So what she does in a classroom environment as she teaches them about trophic cascades, which is just the idea of different levels of beings in an ecosystem, and how important each of those species are to each other how they formed the ecosystem. And then she takes people out with a pencil and a piece of paper, and she takes them to a local nature reserve. And she asks them to draw but drawing from a sense of how everything is connected. And for me when I heard her describe that I've thought it's such a visceral thing, sitting in nature, smelling it, feeling it, being in silence on your own, with a pencil and paper, and then with this curiosity about how things might be connected drawing what you see.

John Thackara (13:56)

Just another example, it's amazing to me how many people in cities during the lockdown period of covid, learned to appreciate small plants growing in the cracks in the sidewalk, or even on the balcony of their apartment, or a tower block. All sorts of blogs and platforms emerged. And of course, people made apps so that you could point your phone at a little weed as we used to call them and find out more about it. That attention to detail which in normal times, you'd have to get somebody to make you do it. In a crisis situation when you're locked down. Somehow or another your attention is drawn to living things, you realise how little you know about it. Soon as you realise my goodness, I never knew that about this weed growing on my balcony. A whole world opens up about the moss, the lichen the bacteria you won't even see and all the other kinds of constraints on thinking about nature kind of fall away, you know, once you get turned on to the sheer amazingness of what's around us.

Nat Hunter (14:55)

So it's a matter of looking at the tree or the or the weed that we might pass on the pavement on our way to the tube in a completely different way. This isn't about having to leave whichever city you're living in and going and experiencing deep nature for several weeks.

John Thackara (15:13)

My favourite example of his Freshkills in New York State, which was the world's largest garbage dump. But a man called Robert Sullivan is in the process of turning this gigantic garbage heap into a kind of nature reserve and outside classroom. And he takes students of all ages around this former garbage heap and just shows the incredible variety of life that is emerging where it was always was, there in the bacteria and rotting processes were happening all the time. Now, they're slowly guiding this garbage heap into being a park and less toxic environment using plants to cure the illnesses of the soil. And that's right in the middle of a very damaged industrial urban landscape. And in a funny way, I find that more inspiring than going to a national park.

Alisha Morenike Fisher (16:06)

The United Nations International Panel on Climate Change expects food production to decline in each of the coming decades because of land degradation, droughts, floods, and sea level rises, the timing could not be worse. By 2050, the global population is projected to rise to 9.7 billion, which is more than 2 billion more people to feed them today. So you know, being a designer requires, like that vulnerability at different points of our creativity. So as the climate crisis can be a very heavy, overwhelming journey to teach, and to keep educating ourselves about, how do you feel we can continue embracing our vulnerabilities?

John Thackara (16:42)

In our different practices in the different worlds that we inhabit. There is so much exhaustion, burnout, despair, anger, all sorts of signals of the fact that the last years have not just kind of disappeared, it's I don't think it makes sense to pretend that we're going to groove back into business as usual as before the pandemic or before the war, or before the climate crisis itself. And I think that a lot of people are now just at the end of their tether. And I think that we need to acknowledge that more or less before everything else, when we meet and connect with people is that how are you not? How are you? And then by the way, what are we going to do today? But really, how are you and then listen and find out how somebody is, if we don't do that, we're going to all burn out and be totally useless to the transition that we want to succeed.

Nat Hunter (17:36)

What's really noticeable is that we learnt those lessons in lockdown in the last few years. And yet, it seems like we're being pinged back into the old reality where everyone's running so fast that they are not making time to check in about how people really are. And a lot of people who are working in a really active way to make change happen in the world have realised that in order to deal with this crazy, rapidly changing world, and all the various different crises, we need to turn towards each other and pull together. We're still living in this 20th century world view of leadership over instead of leadership with like, we should be doing things together. And we should be taking care not only of our own well-being, but that of others. Yeah, there's an alarming lack of that realisation or there's an alarming lack of the space to even begin to make that change.

In the Design for Planet fellowship, we ran a workshop and the first half an hour of the workshop was a Joanna Macy exercise. And Joanna Macy is famous for the work that reconnects, which is really about stopping and acknowledging feelings, just feelings. Well, like we never acknowledged feelings, but acknowledging the feelings of love, and grief that we have. And what she says is that until we particularly acknowledge the grief that we're picking up on, that we might experience just from looking around the world, our tendency is to go away and bury our head in the sand and, you know, put headphones on and go do something, do something, because the being is so painful. But actually, if you allow yourself the space to stop and connect, you can actually also connect to what your hope is for a different kind of world. And then you can actually start to connect to what tiny little step you might take to make that happen, which might fit in with the kind of local activity that John's talking about. So when we run this workshop, over zoom with the fellows, and to be honest, you know, it was a bit of an edge for us to run it. We're in a kind of left brain Design Council kind of world. You mean we're asking people to feel things and talk about grief and the overriding feedback was, there was a sense of breathing out, a sense of stopping. Everyone was very grateful for having been given time to hear themselves think, to hear another human being think, to connect to each other without actually having a conversation more just about deep listening to each other. And just the act of doing that was really quite transformative. I think a lot of people have been doing research about what is needed. The big question in my mind is how we reach cultural tipping

points where a nature connection or a connection to another human being can start becoming the norm.

John Thackara (20:43)

I was talking before our workshop to some people in India who worked with street traders. And I heard this just absolutely distressing story about people whose whole livelihoods depend on having a spot on a street that I knew a bit. They're all being moved on by some development process, and the police and so on. So I just felt how awful it must be for your entire livelihood to be swept away by somebody else's whim. And I kind of lost my rag completely in our workshop, because we were talking about the beauty of the land and the beauty of the nature. I said, never mind all this beauty. What about these people whose lives are being ruined, because somebody in another country decided we're going to build a hotel on their spot. And that's where this anger grief thing really hit me. Yeah, I couldn't cope with actually feeling what these guys must be going through. And then after that, I contacted my friend again, and, and she said, John, people in my world this is the poor of India have been experiencing this for generations, we have ways of coping with setbacks or disaster because that's all we've known for all our lives. And I think that's to me, so important that we learn how to connect with people who have coping mechanisms and solidarity mechanisms, how they survive when, you know, colonialism, and various varieties of oppression have been there normality for generations. No, it's very shocking for somebody a privilege like me to confront that. But it does give me a sort of an idea of where my, my energy needs to go is to not look for solutions, but to connect with people who know more about surviving than I do.

Nat Hunter (22:24)

Yeah, those are the kinds of skills we're all going to have to learn more of aren't we.

Alisha Morenike Fisher (22:28)

I think, especially us who are either in the diaspora or us that are in Europe or the Americas. I do think that's important for us to understand more about practices that can really influence the way in which we can slow down but also, we can recuperate and revitalise and energise, I think that's also another thing, because that provides that excitement that provides that vision for the future. And I think as designers, one of the biggest aspects that we do look forward to are those targets these visions, like, what are we designing for exactly? Who are we designing for?

Nat Hunter (23:04)

Alisha, I'm really interested that you just talked about what we're designing for. Because I think we need to tell different stories about the future and keep a positive vision of how we can move forward to a better way of living in our collective consciousness. You know, we already know what we want. Whenever I run workshops, where I'm leading people to imagine the world they

really want to see, it's always the same themes. It's always about connection to others, and it's the world we all want to see is that kind of deep happiness, and none of that being on that hamster wheel.

And one of the reasons we need to tell these positive stories to ourselves, is because despair just doesn't do any of us any good. If I feel despair, I just collapse in a corner in my room, when actually if I feel hope I'll go out and do something. And we all need to be working together to do something. And that's why Joanna Macy is active hope, I think is really powerful. Because what she says is, how do you make your hopes more likely, you practice, you go out and do something, hope is something you do rather than have, which I think is really interesting.

John Thackara (24:19)

The problem that I have with the imagination word is that it distracts your attention to what's already here. So going back to what I was saying about my despair at the situation with street traders in India, which is a good example of some white person feeling sad and feeling sad for himself, frankly. What I can then think is that there are so many practical examples of this situation being turned around by what you just said about the connection with people. So the most single inspiring thing I've experienced in China in the last four years is what they call farmer live streaming. Farmers find ways to communicate directly from their farm with the people in the city who are going to eat their food and this simple fact of a telco connection creates relationships between the people who are on the land and the people who eat the food that I've dreamt about my entire life. And that's, for me an example of where, rather than imagining things better I look around and my research skills, such as they are, is to say, who is doing something practical to reduce the isolation of farmers, which is such a problem? And lo and behold, there's all this happening somewhere else, and why can't we do it here?

Nat Hunter (25:29)

The step one is the imagining, and then the step two is drawing a thread down from that future you want to see, and drawing it down to now today, what tiny thing could you do, I think you need both, you certainly can't have one without the other. Because the active side is knowing where you want to go, and then actually making tiny steps towards it. And if we all work together on similar kinds of intended futures, then we're more likely if we're all doing something small every day towards it working together to actually make change happen.

Alisha Morenike Fisher (26:01)

Yeah, and there's also a lot of advocacy in that as well. Like, there's a lot of support that's required from different people from different organisations, or from different creative initiatives, I think there's also capacity to also support and uplift and empower. And I think empowerment does take a lot of energy, because there's a whole behavioral change that needs to come about when we talk about climate change. And there's so much transition involved. And we

ourselves have to keep learning about new things. And that comes back to this understanding of that vulnerability, that as creatives and designers, we're not going to be able to sort out every single solution, what we can do is we can further the conversation, we can stay curious, we can experiment, we can innovate. And we can also touch base with so many other people around the world, I can still surge towards this understanding of okay, we are still working towards a collective goal. Where do you see designers of this generation moving forward?

Nat Hunter (27:04)

I teach in various universities here and there. And I've really noticed, just this year, actually, that several MA students on product design courses and industrial design courses, they're looking for ways to design space. And to design connection. A student I was teaching earlier this year said, No one stops, everyone just marches to university, no one's looking at anything around them, and she was devising ways for people to slow down and for people to stop. I think the word is an invitation, I think what designers can create, or people holding workshops, or teachers or various sorts of books can create is an invitation and just giving people permission. And the idea that they might stop and slow down and think about things in a different way in a more curious way.

Alisha Morenike Fisher (27:56)

I like the idea of an invitation. Because I think that also brings light to this understanding of a social contract that you have when you're creating work with other people, whether it's collaborators, whether it's community members, whether it's even the leaders of those communities, or just different pockets or groups. And it reminds me of the book, 'The Art of Gathering' by Priya Parker, and she talks about this social contract and this understanding of the invitation, how we have to extend ourselves, and we have to be willing to forge ties with them and be able to offer new negotiations, because I think there's been some trust, that's been kind of discouraged. And it also brings like this understanding of like, okay, so we live in a very fast paced environment. And slowing down is not going to be easy. It's going to, because we are so driven by a burnout culture. So how do we build? And how do we design? And how do we manifest or curate new innovations or emerging technologies with this kind of slow-paced approach that allows us to almost dismantle and deconstruct this idea that soon as we have a break, or we hold things that it is going to take some time, we're going to have some causes and some effects from that.

John Thackara (29:10)

I think this is absolutely something that designers can learn. And I include myself into the art of hosting, the art of gathering, the art of hospitality. And we've been using this word connection or lack of connection throughout our conversation. To me, the magic happens when well two things. One is that you create a context in which people feel safe to connect. And the other one, which I think is perhaps even more important is that one learns how to make sure that the silent person at the back or the voice that is silent or the person that is otherwise ignored, is

able to be part of the conversation. You can be taught how to listen, how to not fill a silence with words, but in terms of the empathy to give somebody who lacks the confidence to be present in a group. I think that's a very subtle and demanding thing, but really at the centre of it all for me.

Nat Hunter (30:05)

I think Priya Parker was amazing. And she expresses all of that so well in her book, and it's very much about that invitation, isn't it? So, as you both you're saying, when people know why they're there, and what to expect, and they're held in a certain way, then they can relax. And from that place, relaxing, comes connection. There are some really brilliant skilled facilitators around some people are absolutely natural, some people will automatically notice that the person at the back it has been quiet and bring them in, and other people have to learn it, especially in the younger generations, I see people being very good at it. I think there's a sensitivity and the desire to bring everyone together.

One way that designers have facilitated in an interesting way in the last few years is helping people do things with their hands. So, making something out of cardboard pipe cleaners, whatever. And that connects us to a much more embodied experience to a more embodied consciousness. And actually, it gets us out of our head. And it allows us to connect to our imaginations more. And also, it's a really great way for people to connect to others in the group, I was part of a workshop, where we were invited to build out of pipe cleaners and wallpaper and various bits and pieces, the future that we wanted to see, we did that individually, just like 10 minutes. And then we connected to other people in the workshop and discussed our visions. And by the time we finished, the workshop was very, very short, really only about an hour, an hour and a half. We'd all connected to each other with connected to a completely different part of ourselves, the palpable joy and sense of community and sense of hope in the room was really great.

John Thackara (31:53)

The most inspiring experiences I've had is where designers have joined up with people with other skills to co-host situations. For example, I was at a session where there was a fermentation expert, a designer and a facilitator. And we originally thought we're going to make things with pipe cleaners and bits of wood. But the fermentation person basically had us chopping up vegetables and smelling them at various stages of decomposition, and just chatting at a very informative but extraordinary way about how the natural processes of life are constantly changing that we may as well relax into changing our own ideas too, because seeking fixed pipecleaner, like solutions maybe is only part of the journey. I think we can all benefit from a finding somebody with the kind of technical skills that you have, Nat and the experience. And then somebody who's come from a totally different world to come in and be part of the group. I think that can be fun.

Nat Hunter (32:54)

I totally agree. I was talking to an old friend of mine called Rosie Wilford in New Zealand. And she's running a really amazing connection to water workshop where she does some explaining and chatting on land. And then everyone gets into the water. And they experience their animal nature and their senses are completely taken over by the sense of being in water. So then when they're talking about pollution and the decline of the coral reefs and those kinds of things, people have had this visceral experience.

Alisha Morenike Fisher (33:30)

Well, thank you both. I'm just wondering if you have any readings or suggestions outside of what you've mentioned already, that maybe designers can take away from this episode?

John Thackara (33:39)

One document, which has inspired me tremendously, in the last couple of years has a terrible title. It's called 'Regenerative Empathy'. It's an atlas put together by Teresa Gali-Izard at Atelier Luma. And it's 30 designers of different ages and backgrounds, were all asked to draw what they saw as a viable future for some aspect of the living systems of that part of the world, that Camargue in France. So in this book, which you can see it online. How does the designer draw the future of sunflower seeds? What future does a designer see for salt in that part of the world? What about rising sea levels? And just as a way of visually sharing the inspiration of a place? Yeah, I recommend that because it's something we can all do ourselves in a place and I'm hoping to copy it myself.

Nat Hunter (34:32)

So I would actually like to recommend two books. One is 'Braiding Sweet Grass' by Robin Wall Kimmerer. And that is a really, really influential text. She is an indigenous person from the Americas, but she also has a PhD. So she's got this brilliant way of being able to speak both languages. She's a botanist, and she describes so well, both sides of this idea of connecting to plants and it has some really surprising moments in it. And then another book that comes from a slightly different point of view is a book called 'Ways of Being' by James Bridle. And James Bridle is an artist and he comes from a tech background. He's been working on things like you know, exploring the edges of self-driving cars, but he's really, really connected to this idea of we all connected and that there are different forms of intelligence in the world.

Alisha Morenike Fisher (35:28)

Well, thank you so much, both of you. It's been a really great pleasure having you here and hearing more about nature connections and the importance of it and how it's so integral. And I hope that if you're listening to this as a designer, you're really inspired and empowered to yeah, touch base with nature and understand more about how important these connections are.

The Design for Planet Fellowship is hosted by the Design Council, the UK's national strategic advisor on design. The Design Council team are Bernard Hay, Cat Drew, and Lucy Wildsmith. The Design for Planet Fellows are Dr. Tayo Adebawale, Professor Carole Collet, Sarah Drinkwater, Finn Harries, Nat Hunter, John Thackara and Josie Warden. The fellowship exchange is hosted by myself, Alisha Morenike Fisher, with Production and Sound Design by Lucia Scazzocchio from Social Broadcasts. The fellowship programme is funded by the National Lottery community fund and supported by the RSA and Shared Infrastructures. You can find out more about the fellowship and further resources at designforplanet.org.

SUMMARY KEYWORDS

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